



The Gramophone Shop, Inc.

Record Supplement

for

June, 1942

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AS	L'Anthologie Sonore	MC	Musicraft
BAM	La Boite à Musique	NMR	New Music Recordings
BN	Blue Note	OL	L'Oiseau Lyre
C	Columbia (CM, Masterworks Set)	P	Parlophone
D	Decca	PAT	Pathé
FRM	Friends of Recorded Music	PD	Polydor
G	Gramophone (H.M.V.)	T	Telefunken
GSV	GramophoneShop "Varieties"	TI	Timely
GT	Gamut	TC	Technichord
LUM	Lumen	V	Victor (VM, Masterpiece Set)

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Vol. V

Record Supplement for June, 1942

No. 6

RECORD SALVAGE

You have undoubtedly read in the daily press that the record manufacturing companies are endeavoring to conserve the supply of available shellac, and have requested that the dealers return old discarded, broken or cracked records for salvage.

The Gramophone Shop is endeavoring to co-operate with this request, and asks that any of its customers who have any such old discarded, broken or cracked records return them to the shop and they will receive a credit of 2½¢ per record.

These records will then be sent to the manufacturers who will salvage them.

This offer does not apply to laminated records or the Edison "Diamond-Disc."

ARENISKY (ANTON)

ARENISKY: *Variations on a Theme of Tchaikovsky*.

Op. 35a. The Philadelphia Chamber String Sinfonietta, conducted by Fabien Sevitzky. Two 12" records (4 sides), in Set VM-896†; price complete with album \$2.62

Anton Stepanovitch Arensky (1861-1906), who is chiefly remembered today for his piano pieces, especially the works for two pianos, and a few songs, was a composer of great sensitiveness whose gift for simple and beautiful melody gave him much in common with his close friend Tchaikovsky. Tchaikovsky went to great lengths to further the young composer's talent, and in a letter to Mme. Von Meck wrote of him as "a man of remarkable gifts." Arensky's remarkable technical equipment in the craft of composition, which Tchaikovsky said "deserves unqualified praise," is shown in the *Variations on a Theme of Tchaikovsky*. Originally the second movement of his *Quartet in A Minor*, Op. 35, this work is based upon the tender and plaintive Tchaikovsky song *Christ Had a Garden*, Op. 54, No. 5, around which Arensky has developed a set of poetic and spirited variations.

A previous recording of the score by Frank Black and the NBC Symphony Orchestra (V-12096/7, in VM-390) has been available since 1937. In comparing it with this new version we find that Frank Black's interpretation, with its fine phrasing and regard for the musical line, is greatly to be preferred to Sevitzky's dull account of the score. The Sevitzky version has, however, the benefits of excellent recording, while Black's interpretation suffered from "dead" studio recording.

BACH (JOHANN SEBASTIAN)

BACH: *Komm' süßer Tod* (Schemelli Gesangbuch No.

42) & *Orchestral Suite No. 3, in D-Aria* (2 sides each) (both trans. by Stokowski). The All-American Orchestra, conducted by Leopold Stokowski. Two 12" records, in Set CM-X220†; price complete with album \$2.63.

The day that the "great" Leopold discovered his beautiful white hands was a black one for the American musical scene. However, as if that were not bad enough, the cata-

clysm was further deepened when some well-meaning friend suggested that his transcriptions be extended to twice their usual length. Here we have two Bach works which have been "enhanced" to the extent of becoming boring. Surely in times like these, when record material is more or less at a premium, such charlatanism should be completely discouraged.

We hope that those record buyers who like the Stokowski idiom have his better versions made with the Philadelphia Orchestra (V-8496 and V-1843 respectively) in their collections, for these new ones, aside from being in poor taste, are badly played and recorded.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Grosse Fugue*, Op. 133 (arr. Chamber Orchestra). The Busch Chamber Players, directed by Adolf Busch. Two 12" records (4 sides), in Set CM-X221†; price complete with album \$2.63

Beethoven's *Grand Fugue* is presented by the Adolf Busch Chamber players in a not too satisfactory performance on this month's list. Perhaps it is the recording which has a tendency to overbrilliance, but we find that the mighty work gains nothing in an arrangement of this kind. Written as the *finale of the Quartet in B-flat*, Op. 130, the *Grand Fugue* is rarely performed with this opus, but is treated as a separate composition.

In enlarging the number of the players from four to twenty-one a certain opaqueness is brought about that greatly detracts from the effectiveness of Beethoven's original idea.

The recording is very brilliant, and we feel that the talents of the group have been wasted here.

The *Grosse Fugue* is available in two versions: Budapest Quartet (V-8586/7) and Léner Quartet (CM-X6), and we prefer the original string quartet version to the arrangement for chamber orchestra.

DELIBES: *Lakmé—Pourquoi dans les grands bois*. See COLLECTIONS—Three Operatic Arias.

THE 1942 EDITION
of
The Gramophone Shop
ENCYCLOPEDIA of RECORDED
MUSIC

READY ABOUT JULY 1st, 1942

List Price — \$3.50

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Last month we announced the 1942 Edition of The Gramophone Shop Encyclopedia of Recorded Music in a special brochure. As stated then, the special pre-publication price, good until July 1, 1942, is \$2.50. However, we wish to state that this special offer will positively be withdrawn on that date, and the list price will be \$3.50.

This is a completely revised book which takes full advantage of modern scholarship and practice. The newly designed typography has already drawn much favorable comment, and every serious effort has been made to assure the maximum of readability and ease of reference.

Your early reservation is advisable, and at the special pre-publication price of \$2.50 (plus 1% New York City Sales Tax), this essential record reference book will be an invaluable aid in the building of a carefully selected library of recorded music.

DONATI (BALDASSARE)

DONATI: *Chi la gagliarda* & **MORLEY:** *Sing We and Chant It*. The Regensburger Cathedral Choir (sung in German), directed by Dr. Th. Schrems. 10" imported record, No. G-EG3927; price \$1.57

Performed with great beauty of tone, these two madrigals, one from Italy and the other from Elizabethan England, have been clearly recorded.

DONIZETTI: *Lucia—Cavatina*. See **COLLECTIONS**—*Three Operatic Arias*.

DVORAK (ANTONIN)

DVORAK: *Symphony No. 5, in E Minor, Op. 95—"From the New World."* The Rochester Philharmonic Orchestra, conducted by José Iturbi. Five 12" records (10 sides), in Set VM-899†; price complete with album \$5.77

The first performance of Dvorak's *Symphony in E Minor* was given by the New York Philharmonic Society on December 16, 1893, under the direction of Anton Seidl. It had been completed earlier in the year in Spillville, Iowa, where the composer had fled from New York in a period of homesickness. Much of the thematic material is based upon negro spirituals which Dvorak heard for the first time while director of the National Conservatory. These spirituals were sung by a young student, Henry T. Burleigh, and Dvorak, who was interested in a national music, quickly perceived their beauty and developed several of the symphony's most popular themes from this source. Another person who fired the composer's imagination was the late Henry E. Krehbiel, who wrote in the *Herald Tribune* of October 8, 1899, as follows concerning "the utility of Indian songs as thematic gems in American music. Time was when such a suggestion was received with the same guffaws of pitying incredulity as was the other, that gold meet for artistic transmutation was to be found in the songs of the Negro slaves of America. Dr. Dvorak, however, showed that the laughter of the skeptics was 'as the crackling of thorns under a pot,' in the case of the Negro songs, and much of the ribaldry which greeted the Indian notion was silenced when Mr. MacDowell produced his 'Indian Suite'."

José Iturbi and the Rochester Philharmonic give a very fine performance of the work. The reading is less mannered than those by Stokowski (VM-273, with the Philadelphia Orchestra; CM-416, with the All-American Youth Orchestra), and is one of considerable beauty and feeling. However, many people who agree with the Czech critics that the *New World* is not so much an expression of America, as a longing for the homeland, will find the interpretation by Georg Szell and the Czech Philharmonic (VM-469) more to their liking.

The recording of this new set has a fine perspective and the instrumentation has been captured with fidelity.

GLAZUNOFF (ALEXANDER)

GLAZUNOFF: *Carnival Overture, Op. 45*. The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record (2 sides), No. C-11771D; price \$1.05

This month gives us a *Carnival Overture*, not the familiar one by Dvorak, but a "first" recording of the Glazunoff opus. The music is pleasant and the performance and recording are good.

GOUNOD (CHARLES)

GOUNOD: *Faust—Waltzes*. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" record (2 sides), No. V-10-1009; price 79c

A collection of the waltzes from the second act of *Faust*, expertly played and recorded.

GRETCHANINOV (ALEXANDER)

GRETCHANINOV: *Cradle Song* & **MUSSORGSKY:** *Within Four Walls*. Paul Robeson (bass, in English and Russian) with Lawrence Brown (pianist). 12" record, No. C-71367D; price \$1.05

Making his Columbia debut, Paul Robeson offers the well-known *Cradle Song* by Gretchaninov, and *Within Four Walls* from Mussorgsky's song cycle *The Sunless*. Perfect vehicles to display the rich resonant voice of the eminent bass, these songs find Paul Robeson in excellent form. The recording is first rate and has a good balance between the voice and the accompaniment.

LALO (EDOUARD)

LALO: Le Roi d'Ys—Aubade (arr. Szigeti) & **MUS-SORGSKY: Hopak** (arr. Rachmaninoff). Joseph Szigeti (violinist) and Andor Farkas (pianist). 10" record, No. C-17311D; price 79c

We cannot think of any good or valid reason for the appearance of this disc. Both sides are arrangements, and while Mr. Szigeti gives an excellent performance and the recording is good, it seems a pity to waste such first-class talent on trivialities.

MENDELSSOHN (FELIX)

MENDELSSOHN: A Midsummer Night's Dream—Incidental Music. The Cleveland Orchestra, conducted by Artur Rodzinski. Four 12" records (8 sides), in Set CM-504†; price complete with album \$4.73

This is the most extensive recorded version of Mendelssohn's incomparable score for Shakespeare's *A Midsummer Night's Dream*. The following pieces are included:

- Overture (3 sides)
- Scherzo (1 side)
- Nocturne (2 sides)
- Intermezzo (1 side)
- Wedding March (1 side)

As can be plainly seen, this set introduces the *Intermezzo*, which is a brief descriptive piece composed as a musical epilogue to Act II, and which has not been recorded before in a domestic version of this work.

This superb score has an interesting history. The *Overture*, written when the composer was only seventeen, is a model of perfection of form. Putting it aside, Mendelssohn seventeen years later, upon the request of the King of Prussia, completely recaptured the fanciful, extravagant naiveté of youth. So highly do musicians regard this score that when the Nazi régime requested Richard Strauss, the dean of German composers, to write new music for the play he curtly replied that he could not improve upon Mendelssohn. However, a minor composer, Theo Knobel, undertook the assignment, but none of his music has been heard here.

Rodzinski's reading is sensitive and musicianly, but in the *Scherzo* we feel that he is a trifle heavy-handed. The usual *brio* which is associated with this section is not com-

pletely realized. However, his is a stimulating account of the score and one that can be counted as among the finest things he has done on records.

The recording is exceptionally clear and the instrumental timbres are clearly captured.

A recording of the music without the *Intermezzo* has been played by the San Francisco Symphony with the late Alfred Hertz conducting (VM-18), but in spite of the superb reading the set is now beginning to show its recorded age.

MEYERBEER: Dinorah—Ombre Légère. See **COLLECTIONS—Three Operatic Arias.**

MORLEY: Sing We and Chant It. See **DONATI: Chi la gagliarda.**

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto (Piano and Orchestra) No. 27, in B-flat Major, K. 595. (7 sides) Robert Casadesus and the New York Philharmonic-Symphony Orchestra, conducted by John Barbirolli & **MOZART: Minuet, K. 355; Gigue, K. 574.** Robert Casadesus (pianist). Four 12" records, in Set CM-490†; price complete with album \$4.73

Written during 1791, the *Concerto in B-flat Major*, Mozart's last work in this medium, is a score of bright sparkling melodic appeal. Considered to be one of the finest of the late concerti, this composition is large in scale and rich in musical content. Albert wrote: "One has the impression that Mozart composed it for himself rather than for the general public, for joyous brilliance yields here to a highly personal and remarkably resigned tone." There are the usual three movements: *Allegro*; *Larghetto cantabile*; *Allegro scherzando*.

A performance of this work by Artur Schnabel and the London Symphony Orchestra (VM-240), conducted by John Barbirolli, has been available for some time. Here Schnabel, as is his usual wont, stressed the romantic side of the music, and in the *Larghetto cantabile* engaged in *rubato*, neither of which is in accord with the Mozartian tradition. And, although the orchestral support is better balanced than in the new version, we feel that this does not offset the pianist's sentimentalism.

Robert Casadesus, whose impeccable technique, preeminent musical sensitiveness and complete understanding of the composer's idiom give him the distinction of being one of the finest Mozartian interpreters of our time, plays without sentiment and outshines the eminent Austrian in the performance of the piano part. Had the accompanying orchestra been sufficiently reduced in size we would have had an almost perfect performance, for Barbirolli's expertly phrased and controlled accompaniment is more weighty in this set than it need be.

The recording is well balanced and has captured the piano tone in a most realistic manner.

Two short pieces: *Minuet*, K. 355; *Gigue*, K. 574, have been chosen to fill the odd side of the set. Here the pianist plays well, but the instrumental tone has not been as felicitously captured as in the Concerto.

MUSSORGSKY (MODEST)

MUSSORGSKY: Hopak. See **LALO: Le Roi d'Ys—Aubade.**

MUSSORGSKY: Song of the Flea & Child's Evening Prayer. Nelson Eddy (baritone, in English) with Orchestra, conducted by Robert Armbruster. 10" record, No. C-17312D; price 79c

Nelson Eddy's offerings this month are two Mussorgsky songs. The *Child's Evening Prayer*, taken from the *Nursery Cycle*, and the familiar *Song of the Flea*, find Nelson Eddy in better voice than many of his recent discs. His version of *The Flea* will not efface the remarkable Chaliapin recording (V-14901), but it is sung in understandable English, and the recording is good.

MUSSORGSKY: Within Four Walls. See **GRETCH-ANINOV: Cradle Song.**

MASON (DANIEL GREGORY)

MASON: Quartet (Strings) in G Minor, Op. 19 (5 sides) & HOWE: Allegro Inevitable. The Coolidge Quartet. Three 12" records, in Set VM-891†; price complete with album \$3.67

Originally announced as a May release, this important work by Daniel Gregory Mason has not been received up to the time of going to press. A review will appear in the near future.

PONCHIELLI (AMILCARE)

PONCHIELLI: La Gioconda—Complete Recording.

La Scala Opera Company and Orchestra, conducted by Lorenzo Molajoli. Nineteen 12" imported records (38 sides), complete with album \$39.90

The Cast

Gioconda.....	Giannina Arangi-Lombardi (S)
Laura.....	Ebe Stignani (Mc)
La Cieca.....	Camilla Rota (C)
Enzo Grimaldo.....	Alessandro Granada (T)
Barnaba.....	Gaetano Viviani (B)
Alvise Baodero.....	Corrado Zambelli (B)
Isepo.....	Giuseppe Nessi (T)
Zuane.....	Aristide Baracchi (B)
Conductor.....	Lorenzo Molajoli

Ponchielli's *La Gioconda* is only available on imported pressings. This fine cast performs the work in the traditional Italian manner, and the recording is very good. We have only a limited number of sets of *La Gioconda*, and we list it at this time due to the widespread interest that has been shown.

PROKOFIEV (SERGE)

PROKOFIEV: Chout—Ballet Suite No. 1, Op. 21.

The Lamoureux Orchestra, conducted by Albert Wolff. Two 12" imported records (4 sides), Nos. D-CA8188/9; price \$2.62 the pair.

The increasing popularity of Prokofiev's music gives us good reason to list music from *Buffoon* which was produced by Diaghileff in Paris, May 17, 1921. There are six sections: *Danse des bouffons*; *Le bouffon travesti en jeune fille*; *Danse des Filles des bouffons*; *Dans la chambre à coucher du marchand*; *La querelle du bouffon avec le marchand*; *Danse finale*.

The performance under the direction of Albert Wolf is first rate, and the recording is very satisfactory.

ROSSINI (GIOACCHINO)

ROSSINI: Il Barbiere di Siviglia—Recordramatization

(arr. Ronald Wise and Giuseppe Bamboschek). Soloists, Chorus and Orchestra (sung in Italian), conducted by Giuseppe Bamboschek. Eight 12" records (16 sides), in Set VM-898†; price complete with "Recordrama" album \$9.19

IMPORTED PARLOPHONE RECORDINGS

LILI KRAUS — Pianist

MOZART: Concerto No. 18, in B-flat Major, K. 456 (7 sides). Lili Kraus and the London Philharmonic, conducted by Walter Goehr. & **MOZART: Unfinished Sonata (Piano and Violin) in C Major, K. 404**. Lili Kraus and Simon Goldberg. Four 12" imported records, in Set P-25; price complete with album \$9.40

MOZART: Fantasia, K. 475 & Sonata, K. 457, in C Minor. Lili Kraus. Four 12" imported records (8 sides), in Set P-29; price complete with album \$9.40

BEETHOVEN: Sonata (Piano and Violin) No. 9, in A Major, Op. 47 — "The Kreutzer." Lili Kraus and Simon Goldberg. Four 12" imported records (8 sides), in Set P-34; price complete with album \$9.40

HAYDN: Andante con variazioni. Lili Kraus. Two 12" imported records (4 sides), Nos. P-R20347/8; price \$4.20 the set.

MOZART: Adagio in B Minor, K. 540. Lili Kraus. 12" imported record (2 sides), No. P-R20445; price \$2.10.

SCHUBERT: Valses Nobles, Op. 77. Lili Kraus. 12" imported record (2 sides), No. P-R20429; price \$2.10

CHOPIN: Impromptu in F sharp Major, Op. 36 (1½ sides) & Prelude, No. 4, in E Minor, Op. 28, No. 4. Lili Kraus. 12" imported record, No. P-R20451; price \$2.10

RICHARD TAUBER — Tenor

MOZART: Don Giovanni — Dalla sua pace & Il mio tesoro. Richard Tauber (tenor, in Italian) with Orchestra, conducted by Walter Goehr. 12" imported record, No. P-R20444; price \$2.10

The Cast

Rosina.....	Hilde Reggiani (S)
Bertha.....	Lucielle Browning (C)
Count Almaviva.....	Bruno Landi (T)
Figaro.....	Carlos Ramirez (B)
Basilio.....	John Gurney (Bs)
Bartolo.....	Lorenzo Alvary (Bs)
Fiorello & An Officer.....	Wilfred Engelman (B)

with Chorus and Orchestra,

Conductor.....Giuseppe Bamboschek

"Rossini's immortal work is the finest flower of the older Italian musical comedy," wrote Ernest Newman, the distinguished British critic of the *London Times*. Although modern audiences heartily subscribe to this opinion, the opera was not a success at its first performance in Rome at the Teatro Argentino, on February 5, 1816. Beaumarchais' comedy *The Barber of Seville* had been set by Giovanni Paisiello (1741-1816), a highly popular composer whose works have all but been forgotten today, and the Roman public resented the twenty-six-year-old Rossini's choice of libretto and the fact that he made several departures from the accepted traditions of the period.

In passing it might be of interest to call your attention to the *Overture* from Paisiello's *Il Barbiere*, which has been performed by the Boston "Pops" Orchestra (VM-618, with Beethoven's *Consecration of the House — Overture*).

In making an abridgment of any standard work for gramophonic presentation, the problems that beset the editors are prodigious. However, Ronald Wise and Giuseppe Bamboschek are to be commended for their felicitous choice of material. They have omitted most of the obvious and included many pages of Rossini's sparkling concerted writing that are available only in a complete recording. As a result the *Recordramatization* has a pace and life that hold the listener's interest.

The artists in this recording are, with the exception of Bruno Landi, members of Charles L. Wagner's company which has been presenting *The Barber* on several trans-continental tours. Hilde Reggiani, although she is not the most finished vocalist before the public, gives an adequate performance as Rosina. She sings only a shortened *Una voce* and the *Dunque io son*, besides the concerted numbers, and her high voice is clear and true. Lucielle Browning sings the role of Bertha with good tone and makes the most of the delightful *Il vecchiotto cerca moglie*. Chief

honors go to Carlos Ramirez, a member of the Teatro Colon, Buenos Aires, for his fine portrayal of the title role. His rich voice is expertly used, and his interpretation of *Largo al factotum* is one of the best on discs. John Gurney, who sings the part of the music master, Basilio, is excellent, and his resonant voice adds greatly to the ensemble. Wilfred Engelman, in two small parts, gives a good musicianly performance, and Lorenzo Alvary is a competent Bartolo. It is the distinguished musicianship of Bruno Landi, one of the Metropolitan's leading lyric tenors, that lends credibility to the role of Count Almaviva. He handles the long vocal line with aplomb, and his command of the coloratura technique is admirable. Mr. Bamboschek and the orchestra have contributed greatly to the success of this set, and the recording, with its clarity, fine balance and excellent dynamic range, has captured the vocalists and instrumentalists with fidelity.

This *Recordramatization* of Rossini's *The Barber of Seville*, the most ambitious domestic operatic recording to date, is an admirable addition to the list.

A complete recording of *Il Barbiere* with artists from La Scala (CM-Op. 8) is also available.

SCHUBERT (FRANZ)

SCHUBERT: Rondo (Piano and Violin) in B Minor, Op. 70. Hephzibah and Yehudi Menuhin. Two 12" records (4 sides), in Set VM-901†; price complete with album \$2.62

Composed in 1826, the *Rondo in B Minor* is a work that stands on the dividing line between the concert piece and the more intimate type of chamber music. It is not a violin solo with piano accompaniment, but a score in which each instrument is treated with equal consideration. This composition is also known as the *Rondo brillant*, since that was the name that appeared on the title page of the first edition. The melodious music has an irresistible buoyancy in its rhythmic swing which alternates between the rigidity of the march and the lightness of the dance.

The Menuhins give a superlative performance of this work which appears on the list for the first time. The recording is clear and well balanced, and has captured the nuances of tone in a faithful manner.

STRAVINSKY (IGOR)

STRAVINSKY: *Jeu de Cartes* — Suite. The Berlin Philharmonic Orchestra, conducted by Igor Stravinsky. Three 12" imported records (6 sides), Nos. T-SK2460/2; price \$11.55 the set.

This *Suite* from Stravinsky's *Jeu de Cartes* — *A Ballet in Three Deals*, is another imported recording for which we have had a considerable number of requests. This is the only recording of the score, and, under the composer's direction, we have an authentic interpretation. The recording is excellent.

WAGNER (RICHARD)

WAGNER: *Lohengrin*—Prelude, Act I. The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. 12" record (2 sides), No. C-11772D; price \$1.05

Fritz Reiner, one of the ablest operatic conductors, is thoroughly at home with this well-known Wagnerian excerpt. He gives a fine reading of the *Prelude to Act I*, and the recording is very clear and well balanced.

Instead of the more hackneyed selections it would be a pleasure to have several of the lesser known Wagnerian overtures and excerpts recorded under the direction of a musician of Mr. Reiner's caliber.

WEINBERGER (JAROMIR)

WEINBERGER: *Schwanda* — Polka and Fugue (arr. 2 pianos by the composer). Vitya Vronsky and Victor Babin (duo-pianists). 12" record (2 sides), No. V-11-8189; price \$1.05

Weinberger's *Schwanda*, produced at the Metropolitan on January 7, 1931, contained much music of considerable tunefulness. The *Polka and Fugue* have been popular with record buyers in the very fine version by Ormandy and the Minneapolis Symphony Orchestra (V-7958), and in this recording we have the composer's own arrangement for two pianos. Vronsky and Babin give a spirited performance which features some of the best ensemble work they have done for records. The recording is a model of fidelity, having captured the piano tone in all of its naturalness.

COLLECTIONS

THREE OPERATIC ARIAS. Lily Pons (soprano) with The Columbia Opera Orchestra, conducted by Pietro Cimara. Three 10" records (6 sides), in Set CM-505†; price complete with album \$2.89

Lily Pons has chosen excerpts from three of her operatic roles for her second album. Two of these, *Lucia* and *Lakmé*, she has sung at the Metropolitan, but she has never impersonated the unfortunate *Dinorah* at that institution. We have:

DELIBES: *Lakmé* — *Pourquoi dans les grands bois*, Act I (in French)

DONIZETTI: *Lucia di Lammermoor* — *Cavatina* — *Regnava nel silenzio*; *Quando rapita in estasi*, Act I (in Italian)

MEYERBEER: *Dinorah* — *Ombre légère*, Act II (in French)

Lakmé is, in our opinion, one of Miss Pons' better roles, and in the *Pourquoi dans les grands bois* she is given the opportunity to forsake the brilliant coloratura technique and do some really beautiful sustained singing. In comparing this complete version of the aria with the abbreviated one Miss Pons made in Europe before her American debut (D-23014) we find that her voice has taken on a softer and more musical timbre, and the nervous excitement which is always present is less noticeable now.

Lucia was the opera in which Miss Pons made her Metropolitan debut on January 2, 1931. It is, perhaps, next to *La Fille du Régiment*, from which we had an outstandingly good album of excerpts by Miss Pons (CM-X206), her most satisfactory part. Her numerous admirers will be delighted with the *Cavatina*. It is unfortunate that though she copes meritoriously with the music this disc is marred by her habit of flattening. Otherwise it would have been the best contemporary recording of this aria.

Dinorah's most familiar aria brings this operatic recital to a close. Taken from the second act of Meyerbeer's *Le Pardon de Ploermel*, as this work was called at its Opéra Comique première in 1859, the *Ombre légère* gives Miss Pons another opportunity for coloratura display. She gives us a good interpretation of the aria, but the usual vices are present, and we have a less pleasing version than the one by Galli-Curci (V-1174).

Pietro Cimara is the conductor in these discs, and he furnishes Miss Pons admirable support. The recording is clear and well balanced.

These selections, contained in an album with a picture of the soprano on the cover, and her notes about the arias together with a concise statement regarding the misconception which has grown around the term *coloratura*, are sure to please Miss Pons' admirers.

POPULAR ALBUMS

SONGS FROM THE VELD—Vol. II. Josef Marais and his Bushveld Band. Four 10" records (8 sides), in Set D-302; price complete with album \$2.62

A second volume of the Songs from the Veld which contains: Marching to Pretoria; My Heart is so Sad; There's the Cape-Cart; Meisiesfontein; Siembamba; "Al Al" The Pied Crow Cry; Jan Pieriewiet; There Comes Alibama; Train to Kimberley.

SONGS OF INSPIRATION. Adia Kuznetzoff (bass, in Russian) with Instrumental Accompaniment. Four 10" records (8 sides), in Set D-303; price complete with album \$2.62

A collection of songs by Basil Fomeen in the Russian Gypsy style by the well-known singer, Adia Kuznetzoff. Included are: Cheer Up; Let's Dream My Love; You Are Here and I'm in Love; We'll Always End Together; All is Just a Misty Haze; Gypsy, Gypsy; Sing to Me Gypsies; Sing to Me.

SAMBAS AND MACHAS OF BRAZIL. Bando da Lua. Three 10" records (6 sides), in Set D-289; price complete with album \$2.10

The popular Brazilian dance tunes included in this album are: N'Aldeia; Cansado de Sambar; Lig-Lig-Lig-Le!!!; Maria Boa; E Bom Parar; Coo-Coo.

AN ALBUM OF PIANO SOLOS. Alec Templeton. Three 10" records (6 sides), in Set D-314; price complete with album \$2.10

Appearing under the Decca label, Alec Templeton offers the following: Blues in the Night; Grieg Concerto in A Minor, Op. 16; Summertime (from "Porgy and Bess"); It Ain't Necessarily So (from "Porgy and Bess"); Sleepy Lagoon; Tchaikovsky 6th Symphony — 1st Movement (Andante).

STRICTLY FROM DIXIE. Henry Levine and his Jazz Band with Linda Keene (vocalist). Four 10" records (8 sides) in Set V-P119; price complete with album \$2.62

Strictly from Dixie includes: Embraceable You; Strictly from Dixie; Georgia on My Mind; 'Way Down Yonder in New Orleans; Somebody Loves Me; Shine; Somebody to Watch Over Me; Mound Bayou.

MOANIN' LOW. Lena Horne with Orchestra conducted by Lou Bring. Four 10" records (8 sides), in Set V-P118; price complete with album \$2.62

Moanin' Low — a collection of torch songs includes: Moanin' Low (from "The Little Show"); I Gotta Right to Sing the Blues; The Man I Love (from "Strike Up the Band"); Where or When (from "Babes in Arms"); Stormy Weather; Ill Wind; Mad About the Boy (from "Set to Music"); What is This Thing Called Love (from "Wake Up and Dream").

THIS IS MY COUNTRY. Fred Waring and his Pennsylvanians. Four 10" records (8 sides), in Set D-310; price complete with album \$2.62

This is My Country, a collection of Patriotic and Service songs, as performed by Fred Waring and his Pennsylvanians includes: The Star-Spangled Banner; America the Beautiful; The Marines' Hymn; Coast Guard Forever; The Caissons Go Rolling Along; The Army Air Corps; This Is My Country; Sky Anchors.

YANKEE DOODLE DANDY. Soloists and Orchestra. Three 10" records (6 sides), in Set V-P125; price complete with album \$2.10

A "Special" to coincide with the New York premiere of George M. Cohan's *Yankee Doodle Dandy* starring James Cagney. Included are the following old favorites: Give My Regards to Broadway; Mary is a Grand Old Name; You're a Grand Old Flag; 45 Minutes from Broadway; So Long Mary; Over There; Yankee Doodle Boy; Harrigan.

FAMILY FAVORITES IN SONG. Victor Mixed Chorus, Webster Booth (tenor), and the Victor Salon Orchestra. Four 10" records (8 sides), in Set V-P113; price complete with album \$2.62

"Hearthside Melodies that take you back," as the legend on the album cover puts it. Included are: Home Sweet Home; Carry Me Back to Old Virginny; There's a Long, Long Trail; Till We Meet Again; I Hear You Calling Me; Macushla; Indian Love Call (from "Rose Marie"); Song of Songs.

SONGS OF THE SERVICE. The Victor Military Band, the Four Clubmen, conducted by Leonard Joy. Five 10" records (10 sides), in Set V-P117; price complete with album \$3.15

The marches of the branches of the service are represented as follows: Anchor's Aweigh (Navy); Semper Paratus (Coast Guard); The Caissons Go Rolling Along (Artillery); Crash On! Artillery; The Marine's Hymn; Song of the Signal Corps; The Army Air Corps; Song of the Army Engineer; The Infantry — Kings of the Highway; Sabre and Spurs.

MEXICANA — An Album of Typical Mexican Music by Popular Mexican Singers. Four 10" records (8 sides), in Set V-S40; price complete with album \$3.67

The following well-known singers are heard in this album: Juan Arvizu, Tito Guizar, Pepe and Chabela, Dora Luz, Los Trovadores Porteños, and Lorenzo Barcelata with his Claveras Trio. The album is accompanied by a word booklet in Spanish and English with phonetic pronunciations. The selections are: Vereda Tropical; Perfidia; Cuatro Vidas; Celito Lindo; Prisionero del Mar; Allá en el Rancho Grande; Adiós mi Chaparrita; La Golondrina.

PLAY PARTY GAMES — Square Dances with Calls. Frank Luther and the American Square Dance Orchestra. Three 10" records (6 sides), in Set D-278; price complete with album \$2.10

Further additions to the Square Dance series includes: Brown Jug; Oh! Susanna; Shoo Fly; Captain Jinks; Jolly Miller; I've Been to Harlem; Weevily Wheat; Jubilee; Skip to My Lou; Pig in the Parlor; Old Dan Tucker.

SIX SONGS From the Pen of Jerome Kern. Irene Dunne (soprano) with Orchestra, conducted by Victor Young. Three 10" records (6 sides), in Set D-294; price complete with album \$2.10

The versatile Irene Dunne offers the following songs: Smoke Gets in Your Eyes ("Roberta"); I've Told Ev'ry Little Star ("Music in the Air"); All the Things You Are ("Very Warm for May"); Why Was I Born ("Sweet Adeline"); Babes in the Wood ("Very Good Eddie"); They Didn't Believe Me ("The Girl From Utah").

STRAUSS WALTZES For Dancing. Harry Horlick and his Orchestra. Four 10" records (8 sides), in Set D-318; price complete with album \$2.62

With the exception of *Lorelei Rhine Songs* by Johann Strauss, Sr., the rest of this collection comes from the pen of his gifted son. They are: Thousand and One Nights ("Indigo"); Promotion; There's No Place Like Home; Lagoon Waltz ("A Night in Venice"); New Vienna; Wedding Dance.

SOUSA MARCHES — Vol. II. The Decca Band, directed by Joe Colling. Four 10" records (8 sides), in Set D-320; price complete with album \$2.62

The following old favorites are included: Sabre and Spurs; The U. S. Field Artillery March; Nobles of the Mystic Shrine; The Invincible Eagle; The Fairest of the Fair; Jack Tar; The Picadore; The Free Lance.

CHILDREN'S RECORDS

KIPLING'S JUNGLE BOOK. Sabu (Narrator). Three 12" records (6 sides), in Set V-DM-905; price complete with album \$3.67

Sabu relates the dramatic and exciting Jungle life of Kipling's hero "Mowgli." The background music has been composed by Miklos Rozsa.

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